

# “*Andung*” as Tobanese Oral Tradition; Melodic Form and Contours

<sup>1</sup>Jubilezer Sihite, <sup>2</sup>Septian Panjaitan

<sup>1</sup>Universitas HKBP Nommensen Medan, Indonesia

## Abstract

This study deals with the melodic formula and contours of expressed *Andung* during mourning ceremony in Toba Batak (based on the Malm theory). The objectives were to find out the types melodic form and type of contours used in *Andung*. This research used descriptive qualitative design because it is only focused on the culture context of *Andung*, and also the data was also in the form of utterances. There are five types of melodic form ; repetitive, interative, reverting, stropic, progressive and five types of contours applied in *Andung*, they are ascending, descending, pendulous, terraced, static. It is found that stropic and progressive are the most dominantly applied, besides ascending and descending are the most dominantly practiced in *Andung* because the lamenters had relationship with the individual experience in terms.

## Keywords:

Andung  
Tobanese  
Melodic Form  
Contours

## Ethical Lingua

Vol. 8, No. 2, 2021

ISSN 2355-3448 (Print)

ISSN 2540-9190 (Online)

## Corresponding Email

Jubilezer Sihite

[jubilezer.sihite@uhn.ac.id](mailto:jubilezer.sihite@uhn.ac.id)

## Article's History

Submitted 11 September 2021

Revised 17 November 2021

Accepted 17 November 2021

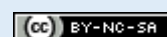
## DOI

10.30605/25409190.315

Copyright © 2021

The Author(s)

This article is licensed under  
CC BY-NC-SA 4.0 License



# “*Andung*” as Tobanese Oral Tradition; Melodic Form and Contours

## Introduction

Language is commonly used when talking about general matters, talking to other people. Polite language is used when speaking, telling a friend or an older person to show respect, while the *Andung* which is expressed by the people in a sad melody that looks like a poem, dedicated to the death of a loved one. The choice of *Andung* language is very different from the use of general language or polite language so that not everyone is able to express it even though it comes from ethnic of Tobanese.

According to *Sibarani (2012: 123)*, *Andung* of Tobanese is sadness include oral tradition because it is a traditional cultural activity inherited from generation to generation in the form of verbal wording, containing cultural values as local wisdom, and community shared property certain. Local wisdom can be a function as a living guide for the ethnic of the Tobanese.

*Andung* is like rhythmic rhymes sung in the presence of mourners when there is death, sadness and disaster with the expression of beautiful and subtle, poetic language with aesthetically humanist. A different name from each kind of the death for the Tobanese describes the reality of the life experience itself. Therefore, *Andung* as a medium for expressing sadness becomes a concise picture of the life journey experienced and clearly illustrated in his choice of words (*Wierzbicka, 2010*).

According to Nida, what can be expressed in a language can also be expressed in other languages because language is generally different in matters concerning perception, while in matters relating to the concept of language have the characteristics of universality (*Nida & Taber 1969: 21*). *Andung* contains the philosophy of life and the Tobanese collective awareness that can direct the way of life and the way of thinking of its members based on the customs that they firmly held and applied.

Unfortunately, now the symptoms indicate the threat of extinction of the oral tradition. The younger generation are no longer understand and practice the *Andung* which contain teaching values inherited from their predecessors. many people do not get the hidden message the expressed *Andung*, people need to know the meaning in order to make it clear. In fact, the community who live in the village even though they rarely practice *Andung*, they are strongly influenced by technological progress and even in daily communication they often use Indonesian. The fact that the use of *Andung* is almost extinct and the desire to preserve, document and translate it into Indonesian. This case causes the writer conducting research to show people that it is really important to keep in Tobanese as ancestor heritage. The general research problem will be specified into the following research question: What are the type of melodic form and contours of *Andung*?. The writer only focusing on the use of melodic form and contours of *Andung* on mourning ceremony according to Malm theory.

## Method

To observe the use of melodic form and contours of *Andung* on mourning ceremony, there are five types of melodic form, they are (1) Repetitive (2) Iterative (3) Reverting (4) Stropic (5) Progressive. And also there are five type of contours, they are (1) Ascending (2) Descending (3) Pendulous (4) Terraced (5) Static.

Furthermore, the method used in this research is descriptive qualitative design based on the main data uttered by the key informants. This research is based on the field and library work in the form of observation, interview, recording audio and others. The design of this research was a descriptive qualitative. The purpose of descriptive research was “to describe systematically the facts and characteristics of a given population or area of interest, factually, and accurately” (*Isaac and Michael, 1981:46*). One of the characteristics of descriptive research was that it was used in the literal sense of describing situations or events. The data analysis in this research used qualitative data analysis. Qualitative data analysis means that “all data that are analyzed in the form of utterances and words, not in the form of number” (*Wilkinson, 2000:7*).

## Result and Discussion

### *Andung*

Almost all traditional communities in Indonesia have distinctive lamentations. In Papua, especially the Sentani community, the lament is called *remahili*. In the past, when there was a sorrowing, the people of Sentani Papua performed remembrance as an expression of their sadness. They cried while talking while moving their hands up and down. The words conveyed are usually includes expressions of sadness, regret or complaints against God. Likewise with the people of Toraja, South Sulawesi. Lamentations of sadness called *kadongbadong*, often accompanying someone's death ceremony. The words spoken while crying essentially reveal memories or biographies of the deceased.

Likewise with the Tobanese, this inner expression is known as *Andung-andung* or *Andung*. *Andung* like *Remahili* and *Kadong Badong* is the most profound expression of sadness. Those who express *Andung* are usually people who have special relationship with people to whom they are cried for, whether they are family or friends. They are spontaneously expressed their feelings from the bottom of the heart. When people express *Andung*, they express all the impressions and memories with the person who died. Therefore, from that *Andung* the people will know who and how the person died.

For the Tobanese, *Andung* is a kind of lamentation art usually expressed during mourning ceremony. It is also a combination among crying, speaking and singing in sorrow. *Andung* itself will be more dramatic because it is usually expressed repeatedly. But not everyone is accustomed and skilled in *Andung* expression. Some people argue, this expression of sadness is not something that is learned. It is a psychological innate of a person who has a sensitive heart and is supported by the expressive nature he has. A number of people who want to mingle in a ceremony, but not all of them are able to express *Andung* although they feel sad at the same condition, because some of them are not accustomed to or ashamed.

According to Marsius (1985), who is known for his expertise in protecting the sound of the flute (*sulim*), because of his desire to express *Andung* but unable to do so, a substitute for the *Andung* was made in a different expression, namely with the tones of "*sulim*". So if there are people who want to express *Andung* but they are not able to do it, they are usually asked "*parsulim*" (*flute player*) who makes those songs through notes that are similar to the notes of someone who conveys *Andung*. It is also expressed by sad songs. When people sing, they cry. *Andung* is a kind of lamentation, crying or humming heart that is strung in literary poetry and spontaneous songs, as an expression of deep feeling. *Andung* is expressed as a burst of feeling: grief, pain, sorrow (*mourning*), for the poor condition / poverty, farewell or breakup. The language used in *Andung* is different from daily language, full of literary styles, for example: *Simanabun: dolok menas* mountain, *Silumanlan: aek* means water, river, lake or sea, *na lambok malilung: na burju roha* means who is kind, *mangangguk* is dilapidated means crying out, *Damang Parsinuan* means biological father, *Dainang Pangintubu: Inang/Inong* means biological mother.

Figure 1. *Andung* illustration



### **The Social function of *Andung*.**

*Andung* is a lament song presented by women in the context of death. The content of the *Andung* is the life story of the person who died the world is sung or conceived before his body. This lament song uses some crying icons. The texts sung always appear spontaneously based on context presentation. This means that the text that appears is not standard and appears based on the atmosphere of laments' heart. Lamenters always feels free to start or work on the text. Thing the same thing happened in the cultivation of the melodic and rhythmic

rhythms. This happened because structurally, the melody and rhythm of this *Andung* does not have a standard form. Thing this also causes that the presentation of the singing of the song always varies, because each presenter will present it with different styles and techniques.

*Andung* is one of the old oral tradition for Tobanese. The contents of *Andung* usually consist of pray, poem, advice, story, complaint, etc. By looking at the implicit meanings, the messages contained, complaining, and seeing the state of presentation, the cultural social functions of *Andung* is as a mediator or cultural medium. The messages and complaints conveyed by the speakers of *Andung* will be heard by all those people attended at the ceremony and the messages can be used as advice or sources of informal education to the people who present in the same place and time and also to the families in particular.

**Figure 2. *Andung* illustration**



### ***Selection and Use of Words***

Based on the text written earlier, it can be seen that the words are used in *Andung* song texts are words commonly used in the daily language of Tobanese society. The text used is a sentence that is not standard, because it comes from the feeling (what is felt) by the lamenters. The *Andung* disclosed by the lamenters, it is also useful for the people who hear it know how familiar they were.

**Figure 3. *Andung* illustration**



### ***Text Structure and Contents***

When viewed the structure of the text form of the singing of the *Andung* can be classified in prose form which is a series of words that are presented in front of the deceased person who is usually expressed about how the nature and behavior of people who die so that it has a story or meaning connection by using everyday language that is subtle and has special meanings. Text of the song *Andung* is not bound by patterns of taxation or pantun patterns, but is a fairly straightforward and beautiful exposure because of the connotative language. In general text from singing *Andung* does not have a standard text structure. This means that the text disclosed by the lamenters is always based on the contents of the heart or feelings of lamenters itself. What is the lamenters disclosed at the beginning of the pole, it could appear in the middle or at the end of the *Andung*. This song is usually expressed repeatedly. The text of this song has no rules about where the section is located opening, filling, or closing. All texts from *Andung* songs are contents because of the entire text contains expressions of feelings felt by the lamenters.

In accordance with the Indonesian Encyclopedia (1986: 45), language is a collection of words and the rules are fixed in combining them, in the form of sentences and are systems sounds that symbolize certain meanings. In terms of linguistics, singing (*vocal*) is a combination of words that have an intonation with special characteristics in the form of modification of speech intonation. Regarding the relationship between language and music has long been a concern language and music scientist. Even social scientists and ethnomusicologists often discuss

the relationship between music and language or musical sound with linguistic phenomena (*linguistic phenomenon*).

According to Seeger (1977: 142), there are two things that can be stated from the interrelation relationship between the two elements, namely: 1. Language in music, which includes textual relations, poetic and style language in the song structure. 2. Music in language, which is a problem that includes the existence of musical properties from language. In accordance with the topic of this article, namely singing and singing as folk songs, clearly has an interrelated relationship between elements of language with the music, both that includes textual relationships in the structure of singing and in the selection of words. If we observe at a glance, then the words used in singing *Andung* is generally the same as the words used in everyday life the chosen one is finer. A quick glance at the words used in singing *Andung* and in everyday life is not much different, only the mainstay sung / sung while everyday language is pronounced / pronounced. Even so, not all words used in *Andung* are not all depend on denotative meaning, but are more inclined to connotative meaning.

#### Analysis 1

Andung	Type	
	Melodic	Contours
<i>ho among parsinuan oi na sukkot so na timbo au among</i>	Reverting	Terraced
<i>na ponjot so na bolon i atik ni ala ni timbokku da among</i>	Stropic	Ascending
<i>na boi do pa unduhonhi manang na ala ni bolokku da among, na boi do pajorbingonhi among</i>	Progressive	Descending
<i>ho among parsinuakku na hansit ma di ahu ale amang. na hansit na bernit do hu taon di panading mi di hami</i>	Iterative	Ascending
<i>na hansit ma di ahu ale amang naung sonang do disi haroburan i</i>	Repetitive.	Static
<i>tarlungun-lungun au jala manetek ilukki da amang amang parsinuan i patimbul i manghophop i</i>	Stropic	Static
<i>di tikki na marsahit pe pamili nanggo sada, so adong mamereng i</i>	Progressive	Ascending
<i>marsingang humaliang, ditopini udean mi</i>	Repetitive	Descending
<i>Dang begeonku inong Soara mi damang hu</i>	Stropic	Terraced
<i>Turi turian nama di au damang Dipaninggalhon mi di au</i>	Stropic	Pendulous
<i>Lungun nai di au on</i>	Progressive	Pendulous
<i>Di au na tininggalhon mon da amang</i>	Repetitive	Ascending
<i>Tois nai ho amang, mambuka tujung sian simanjungghi ulos na dokdoki nasai ampe disimanjungghi</i>	Reverting	Pendulous

#### Analysis 2

Andung	Type	
	Melodic	Contours
<i>Inong</i>	Progressive	Ascending
<i>Ahado namasa naro tuho inong,nungga lao beho hapek manadingkon hami inong..g</i>	Progressive	Ascending
<i>Ise nama donganku marsipasukkunan i inongku..uu</i>	Repetitive.	Ascending
<i>Ise ma donganku narap tu pestaii..i</i>	Repetitive.	Ascending
<i>Hapek sai burju ho nian inong..</i>	Repetitive.	Descending
<i>Haccit nai pambahenanmon tu hami inongku...</i>	Stropic	Descending
<i>Burju nai ho inong manadingkon hami,laos soadong tonam tuhami inongku..</i>	Progressive	Static
<i>Paet nai pakkilaan nami on inong,toppu nai panadingmon dihami inongkuuu..</i>	Reverting	Ascending
<i>Alusi jo au inong ale-alemon na jou-jou on,</i>	Iterative	Static
<i>sangap dope ho dihami da inongku,arga dope ho dihami inong..</i>	Progressive	Pendulous.
<i>Ise nama donganku rap tubalian i,marende ende hita diladang i</i>	Repetitive.	Descending
<i>age tahe tung so tagam do rohakku diparlaomon inongku..</i>	Iterative	Static
<i>Naboha do di hilala ho inong.. umbaen toppu parlaomon inongku..</i>	Progressive	Ascending
<i>Alusi jo au inonggg..</i>	Iterative	Ascending



### Analysis 3

Andung	Type	
	Melodic	Contours
<i>Amang siadopan</i>	<i>Progressive</i>	<i>Ascending</i>
<i>Marsirang ma hita hape, Sinirang ni hamatean i ...</i>	<i>Progressive</i>	<i>Pendulous</i>
<i>Tinggal ma hami hape, dohot rindang ni siubeonta on, na lima on ...</i>	<i>Stropic</i>	<i>Pendulous</i>
<i>Putus ni rohami amang ... pasombu hami ndang marama i</i>	<i>Iterative</i>	<i>Pendulous</i>
<i>Tu ise ma hami mangalu-alu ...</i>	<i>Repetitive.</i>	<i>Descending</i>
<i>Ai so adong be ho amang na burju ...</i>	<i>Repetitive</i>	<i>Static</i>
<i>Tudia nama rindang ni siubeonta na lima simardung on ...</i>	<i>Repetitive</i> <i>Stropic</i>	<i>Ascending</i>
<i>Dangolnai di hami da among,</i>	<i>Repetitive.</i>	<i>Descending</i>
<i>Tu ise ma hami paboahon sitaononta na dokdok on</i>	<i>Stropic</i>	<i>Ascending</i>
<i>Manghunti sisik ni silangkopon ma hape siboruadi da among ...</i>	<i>Progressive</i>	<i>Descending</i>
<i>Sitaonon na dokdok i, parsumaliman i na so adong tudosan i ...</i>	<i>Stropic</i>	<i>Static</i>
<i>Marsijugukon ma ho amang,</i>	<i>Iterative</i>	<i>Static</i>
<i>Asa marturiak hita raphon angka rindang ni siubeonta na lima simardung i...</i>	<i>Progressive</i>	<i>Static</i>
<i>Tolu ma sinuan tunasta, dua sinuanbeunta i ...</i>	<i>Iterative</i>	<i>Ascending</i>
<i>Ima sude ianakkonta i na hansit di pudian mi...</i>	<i>Stropic</i>	<i>Descending</i>
<i>Asi ma roha ni Tuhanta I,</i>	<i>Progressive</i>	<i>Pendulous.</i>
<i>Sai dilehon ma hahipason di hami dohot ianakkonta i tu joloan ni ari on ...</i>	<i>Stropic</i>	<i>Static</i>
<i>Sai anggiat ma dijangkon Tuhanta ho tu lambung Na...</i>	<i>Stropic</i>	<i>Static</i>
<i>Boi do hita pajumpang muse di ari parpudi i...</i>	<i>Progressive</i>	<i>Descending</i>
<i>Selamat jalan ma di ho,</i>	<i>Iterative</i>	<i>Ascending</i>
<i>Selamat tinggal ma di hami...</i>	<i>Stropic</i>	<i>Descending</i>
<i>Bapa... yamang tahe...</i>	<i>Progressive</i>	<i>Terraced</i>
<i>Ndang tarlupahon ahu sude..Podami tu ahu</i>	<i>Progressive</i>	<i>Descending</i>
<i>Bapakku... u...u..u...</i>	<i>Progressive</i>	<i>Terraced</i>
<i>Marhua do ro ho ...</i>	<i>Iterative</i>	<i>Static</i>
<i>lompa paridianhu..nimmu... Hulompa do</i>	<i>Progressive</i>	<i>Pendulous</i>
<i>... oo..oo.. malojahu ho...</i>	<i>Stropic</i>	<i>Terraced</i>

## Conclusion

The structure, melodic form and contours of *Andung* as oral tradition at the Tobanese mourning ceremony can be concluded as follows: *Andung* (lamentation) there is only the sound of crying coming out without it accompanying music. The contents of the poem are usually about the events that happened to him when the event took place. It is expressed as a feeling overflow; Grief, death of a loved one or relative, lament the unfortunate fate, separation. *Andung* is a lament, the cry of crying or the hum of heart that is strung in poetry spontaneous literature and song as expressions of deep feelings. A melody is a line or arrangement of elements of a tone that is combined with rhythmic elements and moves / runs in time. Naturally the two elements are not can be separated. *Repetitive*, is a form of repetitive singing. *Iterative*, is the form of singing that uses a small melody formula with the tendency of repetitions in the whole song. *Reverting* is the form of singing that occurs in the repetition of the first phrase after melodic deviation occurs. *Stropic* is the form of singing whose repetition of the melody remains the same but the text new song. *Progressive* is the form of singing that continues to change using material new melody. The text presented is non-standard. That means is that the text revealed by the *Andung* song performer is different, because it is deep working on the text the lamenters always express freely based on what is perceived by the lamenters. Besides expressing things that revolve around feeling disappointed and the emotion of the lamenters of *Andung*, there are also expressions in the form of messages, prayers and hope for the deceased person. Representation of cultural values in the *Andung* tradition, namely, respect, health, honesty, and politeness. The contours are lines or grooves of melodies in a song are *Ascending* which is a melodic line that goes up from a low tone to a tone tall one. *Descending* is a melodic line that has a lower tone than the higher one lower tone. *Pendulous* is a melodic line that is curved from a low tone to higher tone, then back to a lower tone or vice versa from higher tones to lower tones and back to more tones high. *Terraced* which is a melodic line that is jangling like a step from a tone the lower one to the higher note, then moves parallel, then moves to a higher tone and so on. *Static* that is the melody line whose nature is still moving within its scope limited / flat.

## Acknowledgement

The writer would like to devote his greatest thankfulness to Almighty God, for His blessing, guidance, strength and loves that He gives to the writer, especially in conducting this research. In this opportunity, the writer also would like to express his gratitude to the reviewers, for their advices, suggestions, guidance and constructive comments in the process of completing this research. The writer also likes to say thanks to all lecturers and staff for their advices, kindness and permission so that the writer can conduct this research in class of English. The writer has effort as maximum as he can in conducting this research, the writer hopes some construct suggestions and critics from the reader for the perfection on this thesis. The writer hopes this thesis can be useful and give many functions to the reader's knowledge especially about subject matter which is discussed in this research.

## References

- Agus, Salim, 2006, *Teori dan Paradigma Penelitian Sosial*. Yogyakarta: Tiara Wacana.
- Bungin, Burhan, 2008, *Penelitian Kualitatif*. Jakarta: Kencana Prenada Media.
- Foley, W. A. 1997. *Anthropological Linguistics: An Introduction*. Massachusetts: Blackwell.
- Kriyantono R. 2007. *Teknik Praktis Riset Komunikasi*, Jakarta: Kencana Prenada Media Group.
- Levinson, S.C. 1983. *Pragmatics*. Cambridge: Cambridge University Press.
- Littlejohn W. Stephen & Foss A., Karen, 2009. *“Teori Komunikasi (Theories of Human Communication)”*. Jakarta: Salemba Humanika.
- Loss, Eugene E., 2004, *Definition of Pragmatics*. Retrieved on Oktober 13, 2013 from <http://www.sil.org/whatispragmatics.htm>
- Malm, William P., 1977, *Music Cultures of the Pacific, Near East, and Asia*. Englewood Cliffs, New Jersey: Prentice Hall
- Marzali, Amri, 2005. *Antropologi dan Pembangunan Indonesia*. Jakarta: Kencana Prenada Media.
- May, L. Jacob 1993. *Pragmatics an Introduction*. New York. Oxford University.
- Moleong, Lexy J. 2006. *Metodologi Penelitian Kualitatif*. Bandung: PT Remaja Rodakarya.
- Nadar, F. X., 2009. *Pragmatik dan Penelitian Pragmatik*. Yogyakarta: Grahallmu.
- Eugene, A. Nida and Charles R. Taber. 1969, *The Theory and Practice of Translation*. Leiden: E.J Brill.
- Napitipulu, Paiman. 2008. *Pedoman Praktis Upacara Adat Batak*. Papas Sinar Sinanti, Jakarta
- Nugroho, 2013, *Teknik Pemanfaatan Video Shooting Untuk Komersial*. Yogyakarta: Bentang Pustaka.
- Pardede, Bertha T at al. 1981. *Bahasa Tutar Perhataan Dalam Upacara Adat Batak Toba*. Pusat Pembinaan dan Pengembangan Bahasa, DepDikBud.
- Pasaribu Ben, 2004, *Pluralitas Musik Etnik*. Medan: Pusat Dokumentasi dan Pengkajian Kebudayaan Batak Universitas HKBP Nommensen.
- Sibarani, Robert, 2012, *“Foklore sebagai Media dan Sumber Pendidikan: Sebuah Ancangan Kurikulum dalam Pembentukan Karakter Siswa Berbasis Nilai Budaya Batak” dalam Kearifan Lokal. Hakekat, Peran, dan Metode Tradisi Lisan* (Endraswara Suwardi ed.) Jogjakarta: Penerbit Lontar.
- Sibarani, R. 2012. *Kearifan Lokal Hakikat, Peran, dan Metode Tradisi Lisan*. Jakarta: Asosiasi Tradisi Lisan (ATL).
- Simatupang, R.M. 2019. *Bimbingan Praktis Margondang & Manortor Adat Budaya Batak*. Jakarta. Indossari Publishing.
- Silalahi, R dan Purba, P. 2014. *Methaporical Expression of Death in Toba Batak AndungAndung*. Dalam Proceedings International Conference. Medan. Hlm. 165-171.
- Situmorang M, 1964, *Arkeologi Budaya Indonesia, Pelacakan Hermeneutis – Historis Terhadap Artefak-Artefak Kebudayaan Indonesia*. Yogyakarta: CV. Qalam.
- Sobur Alex, 2003, *“Analisis Teks Media: Suatu Pengantar, untuk Analisis Wacana, Analisis Semiotik dan Analisis Framing”*. Bandung: Remaja Rosdakarya.
- Sumardjo, Jakob, 2002, *Arkeologi Budaya Indonesia, Pelacakan Hermeneutis – Historis Terhadap Artefak-Artefak Kebudayaan Indonesia*. Yogyakarta: CV. Qalam.
- Vergouwen, J.C. 1986. *Masyarakat dan Hukum Adat Batak Toba*. Yogyakarta. LKiS.
- Warneck, J. 2001. *Kamus Batak Toba-Indonesia*. Medan: Bina Media.
- Wierzbicka, A. 2010. *Experience, Evidence dan Sense*: Oxford: Oxford University Press

- Wierzbicka, A, 1999, *Emotions across languages and cultures: Diversity and Universals*. Cambridge: Cambridge University Press.
- Wierzbicka, A, 2010, "*Happiness*" and "*good life*" in a cross-cultural perspective. Manuscript submitted for publication.
- Zaimar, Sumantri, Kusuma, Okke, 2005, "Semiotika dalam Analisis Karya Sastra". <https://visitsamosir.com/adat-dan-budaya-batak/>